

# SAN FRANCISCO ART ASSOCIATION BULLETIN

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SAN FRANCISCO (brush drawing), by H. Oliver Albright  
Awarded Artist Fund Prize, Art Association Graphic Show

## The Graphic Show

Art Association Holds First Annual of Graphic Media

By RAY BOYNTON

THIS first offering of drawings and prints, which we hope to continue as an annual event, is a show that should not be overlooked. It is well arranged and generally easy to see as a graphic show should be seen—that is, it is separated into units that do not overwhelm you with numbers, but invite you to look at each thing separately. All the same, we have not made as good a show as we should have. If it were not for contributions from outside it would seem meagre. Too many good draughtsmen and print makers are not in it—not because they were rejected by the jury but because they did not send work.

We should take our graphic show seriously.

We should also recognize that it is a very revealing thing to display drawings and prints to the public and to each other for intimate inspection. They are very personal things. They reveal pretentious emptiness or unsureness or painstaking love or boldness or any other quality in ways that are sometimes less obvious in more elaborate techniques. Movement and form without integrity of purpose or meaning cannot stand being displayed on paper—nor on canvas or in stone, for that matter—but we are more quick to detect it, I think, in the simpler techniques. They have less to disguise them.

Every person who works in a print medium finds out, soon or late, that if he continues he



has to master a craft in some of its aspects, and that takes craftsmanship and some sort of care and mastery if he would achieve any degree of spontaneity. Drawing is a thing we do in any mood for any purpose or for no purpose and is the most transparent personal document of all, and drawing is, in all the graphic forms, the significant thing.

It is a great mistake to select drawings too casually for any exhibition such as this. When we are familiar with the record of a man's work or see it collected together, his most casual drawings may be of great interest, but when it is shown in one or two examples with other people's work it needs to be sustained and somewhat complete in its statements.

What makes this show alive is this revealing quality, and in many ways the new interest in lithography has enhanced it. About half the show is made up of prints and half of the prints shown are lithographs. It has also had such an influence on the drawings that many of them are easily mistaken for lithographs. Wood engraving, also, has furnished many of the attractive examples shown. Etching, which a few years ago used to be the main interest of print makers, is much less in evidence, or at least in this show is outnumbered by every other method.

As to the work shown—it has been said before that artistically we may not know where we are bound but we are all dressed up and going somewhere. We have many objectives but no objective, and we are ready to go anywhere when a parade comes along.

We have become "social conscious," but so many of the examples that crop up lack conviction or even understanding and scarcely get beneath the obvious. We have the "abstract," which is often too dull and insensitive to be anything but a contrivance and so preoccupied with its immaculate conception that it has forgotten whether it ever had any objective. We have the "American scene," and that is perhaps the best thing we have when it is not dressed up in too much sentiment or mannerism. But we are producing good work and good craftsmanship. Elements of reality somehow survive through all kinds of method—a gesture has meaning and power, a texture is produced with true feeling, forms are realized with plastic significance.

### Awards Satisfy

The awards perhaps call for some comment but they are not difficult to appreciate. Oliver Albright's brush drawings have been unique and sensitive for a long time and they deserve recognition for those qualities, to say nothing of the record of San Francisco that he has produced, of which these are a fragment. Jack Wilkinson's "Circus Dancers" does command attention for its bold economy and forceful energy. Lloyd

Wulf's performances seem to have an objective and more or less achieve it regardless of method. I prefer the two portraits as Wulf; the "Prayer Room" is a little too Daumier. Esther Meyer seems to have similar objectives and similar method, although etching is a medium for craftsmanship to be developed in. Charles Suren-dorf's wood engravings are excellent performances.

There are many things one can go back to again and again in this show, and some of them are worth pointing out. "Head of a Young Woman" and "Moving Torso," by Nicola Ziroli, are both rich and full-bodied. Minetta Good's three drawings, "Village Street," "Swimming Hole," "Petunias," are delightful in a precise, even precious, jewel-like quality that rewards the eye in every little bit. These are both easterners. Mildred Pommer's drawings, particularly "Farm" and "Peace and Plenty," have charm of mood and naivete and sentiment without being saccharine. Mabel Farmer's drawing, "Portrait of Edward Farmer," and the wood cut, "Salute," both have wit which is more than half in the brevity and economy of execution. Eloise Howard's wood engraving, "Opening the Road," has winter in it that San Francisco never knows.

Zena Kavin's "Paper Baskets" is the playground and the playground director in life. Clair Von Falkenstein's drawings, "Peeling Apples" and "Resting," reflect a bold, restless energy that takes everything in its stride and somehow arrives with most of it intact.

These are a few only.

### "Some Pretentious"

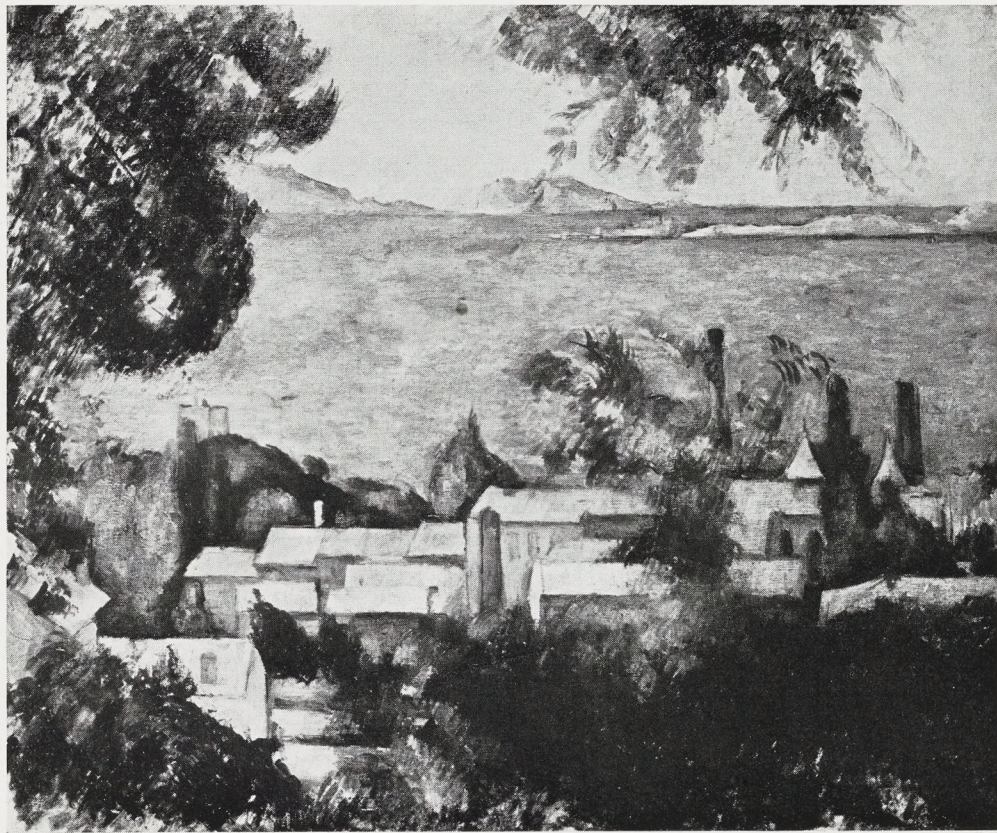
In an article of this kind it is a thankless task to comment on things in the work of my conferees which I do not like. Some things are pretentious—some insensitive. Hassel Smith's lithograph, "Landscape With Figures," dramatizes something (social consciousness?) in terms that are too vague to come off. Thomas Craig's lithographs, "Mountain Farm," "Solitude," and "Harvest Pattern," are overdramatized to sweetness beside other similar themes.

John Haley's lithograph, "Muckers," is good in composition and good in execution, but everything it it, including the figures, seems to be made of sheet iron. (I like that quality when it has significance but I do not find it here.)

Edward Taylor's drawing, "W. V. X., Jerome," is just pretentious. Nothing happens. Among sandbox mountains three men, who seem to stand but are suspended by invisible wires, seem to struggle manfully with crowbars (but make no effort) to move an insignificant object that rests on nothing.

An artist must think with all of his senses.





L'ESTAQUE, by Paul Cézanne—Lent by Mr. and Mrs. Sam A. Lewisohn  
Now showing San Francisco Museum of Art

## Cézanne Exhibition Superb

By MILDRED ROSENTHAL

THE MUCH heralded exhibition of the drawings and paintings of Paul Cézanne, now showing at the San Francisco Museum of Art, is superb. To one who had never before had the privilege of viewing so comprehensive a collection of the master's works it has come as a complete revelation.

We had been prepared by discussion and reading to think of Cézanne as an "intellectual." We had been made aware of his "discoveries" and had awaited with impatience to view at first hand his so-called "*methods*." Instead, we were brought face to face with the work of a simple, though great, painter who struggled to depict his country and countrymen as he beheld them without mechanics or system. There is presented in this magnificent collection Cézanne's many and varied ways of realizing his ideas—his constant search for ways of expressing in paint his interpretation of nature. The one outstanding impression as one reviews this exhibition is Cézanne's great reverence for nature, his humbleness and sincerity in endeavoring to in-

terpret her. This is the lesson that transcends the means he utilized for his own personal expression.

Cézanne's step beyond the Impressionist school is consistent and logical. The bond between Pissaro and himself is quite apparent, and though he succeeds in expressing form more fully than the Impressionists who preceded him he never lost that beauty of movement and light that is definitely linked with the earlier school.

Among the paintings on display, which include examples from Cézanne's earliest to most mature work, are a few pieces apparently unfinished. Because they so fully express a complete idea one may hazard a guess that they were left so deliberately—though they may, indeed, suggest that the painter had gone on to other fresh problems. At any rate they offer a chance for analysis and study that is even more arresting than his fully painted canvases.

To try to present here an interpretation of  
(Concluded on page 4, col. 2)



## San Francisco Art Association Bulletin

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*Bulletin Editor* . . . . . MILDRED ROSENTHAL  
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RAY BOYNTON, MARIAN HARTWELL

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### Letters From the Hesthals

Letters recently received from Bill and Eleanor Hesthal, but written before Peiping became the center of conflict, will be of interest to their many friends in the Art Association. Bill Hesthal, winner of the Phelan Fellowship, in going to China, wanted to get away from excitement and selected the old city of Peiping as a place where he could paint and study undisturbed.

Following are excerpts from one of Eleanor Hesthal's letters:

"BILL loves it. He has completed three canvases, has two nearly finished and two others well started. He works well here, though his accommodations are too small. Several people have noticed the cramped condition and have offered us their houses for the summer while they go to the hills or beach. . . . We are adjusted to this little house and are very happy—it looks worse to others than it is.

"Peiping society, of course, is very strict. This is always true of places where the foreign group is small. . . .

"The foreigners are of two distinct types—the pseudos, who usually write books, and real scholars, many of them German scientists, who have left Germany in protest and settled here to complete their life work. One is considered the greatest living anthropologist and an authority on the Peking Man. (Remember the skull found near here and proven to be a great link in the evolution theory?) . . .

"Bill has gone to the mountains with the son of one of the Buddhist scholars. They are hiking from temple to temple. I'm sure he's having a marvelous time and I intend to discharge some of our social obligations so that he can get out of some of them. He'll be gone about five days.

"China was difficult for me at first. . . . This country does not belong in this world. She sits here, totally disinterested in the rest of the world, unbelievably primitive for this day and age—poor, disorganized and thoroughly individual. North China is one thing, the middle section another, and the South still different, with Japan taking a piece here and a piece there. But they are all individuals and do not seem to conceive of a country as a unit or mass. The largest unit to the Chinese is the family, and God knows it is often large enough.

"The Northern Chinese are tall, hard working and marvelously well dispositioned. They have

a wonderful sense of humor. It is the spirit of the place you fall in love with. If you really look at the houses, the beggars, the old men pulling rickshaws, men harnessed to carts in place of horses, the corpses of dogs or people that fall here or there by the roadside, then it isn't bearable because we have western minds and these things mean something to us. My stomach flopped so many times the first few days it got used to it. I made myself miserable because a human being had to sweat and pull to carry me about and I got so worn out I was glad to ride in the rickshaw. Bill got a bicycle and solved this problem—he couldn't overcome the rickshaw idea. I couldn't manage a bicycle—the streets are too narrow and slippery.

"After the first weeks of constant revolt—of wanting to nurse, clothe and feed the four hundred million people in China, I was at a loss. Then one day it rained and cleared the atmosphere and also my head, and I decided if the Chinese could take it so could I, and I've been perfectly O.K. ever since. Now I no longer interpret Chinese living by western standards, and I can overlook almost anything. One eliminates all the things that used to be important and it leaves nothing much to get upset about or worry about and one becomes relaxed and calm and happy—just like the Chinese. It is all very marvelous, for then one sees the atmosphere of the place and not the place itself. . . .

"The Chinese are the world's best bargainers. They argue over a copper (which is one-third of our penny). Their system is 30 cents each, or three for \$1.00. They figure if a man has money

*(Concluded on page 5, col. 2)*

### Cézanne Exhibition

*(Continued from page 3)*

Cézanne's painting would be absurd. They tell their own story more eloquently than any written word that could come from this pen. Those who would better understand the master and more fully appreciate just wherein lies his tremendous contribution to the history of painting have but to accept this rare opportunity for study and contemplation. No painter more fully rewards the student. His handling of color, both in quality and form, reveals in itself the consideration that pervades every inch of his canvases.

The Cézanne exhibition, as presented by the Museum, is an epochal event in the art annals of San Francisco. To the Museum director and staff and to all who have helped to make this exhibition possible the BULLETIN offers thanks and congratulations.

Special lectures and gallery tours for students and lay public have been arranged by the Museum Director and the Faculty of the California School of Fine Arts.





PRAYER ROOM (lithograph), by Lloyd Wulf  
Awarded Parilia Purchase Prize, Art Association Graphic Show

## Mayor Appoints Art Commissioner

In appointing Ruth Cravath Wakefield to succeed Edgar Walter, retired, as the new member of the Art Commission of San Francisco, Mayor Rossi has followed the recommendation of the Artists' Council of the Art Association, who with other art groups suggested Mrs. Wakefield's appointment.

A sculptor recognized for her ability and sound judgment, Ruth Cravath is eminently suited to serve on the Art Commission. Her honesty and fairness of purpose make her a welcome addition to any art group.

~ ~ ~

## Paul Forster to Teach at Art School

Kenneth G. Hook, who has so successfully conducted the courses in commercial design and illustration during the past several years at the Art School, has found it necessary to resign from the school in order to accept a splendid opportunity which has come to him from New York.

The school sincerely regrets the loss of Mr. Hook, but is very fortunate in finding an experienced artist and teacher, Mr. Paul Forster, to continue these courses. In addition to commercial design Mr. Forster has illustrated books

## Letters From the Hesthals

(Continued from page 4)

enough to buy three things at a time he can afford to pay more than a poor man who must buy only one thing. . . .

"Our main troubles and interests are our puppy and our servants. . . . Li keeps our rickshaw immaculate (we demand this) for, you see, you could get typhus from lice, which are easily picked up in public rickshaws. No one but ourselves rides in ours, and our runner wears white pants, white jacket and white gloves. The white gloves was his own idea, and if you could see some other runners you'd realize better what this means. They seldom wear more than dirty pants. Our boy always appears before us fully clothed, which means he feels we are very high class!

"This letter has gotten long, etc. . . . Say 'Hello' to everyone. . . ." ELEANOR.

for various publishers in San Francisco, and in the past for Doubleday Doran Publishing House of New York. He was formerly an instructor at the California College of Arts and Crafts in Oakland and this fall is giving courses at Stanford University.

L. R.



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## Current Exhibitions in Local Galleries

*Amberg-Hirth*, 165 Post Street. New creations in Dynamic Jewelry, executed in sterling silver by Margaret de Patta. New products of the potter's wheel by Glen Lukens, prize winner of this year's National Exhibition of Contemporary Ceramics.

*Art Center* (new location), Mercedes Building, 251 Post Street. Opening on September 21 with a Group Show by members.

*Courvoisier Galleries*, 133 Geary Street. September 1-11, Old and Modern French Masters. September 13-25, Water-Colors by John Whorf.

*California Palace of the Legion of Honor*, Lincoln Park. Continuing through September, Old Master Paintings from the collection of Mr. E. John Magnin of New York. Through September, Treasury Department Art Projects Exhibition.

*De Young Memorial Museum*, Golden Gate Park. During September, Ruth Armer's Students' Work. Through September, One Hundred Contemporary Prints from the Chicago Society of Etchers.

*Duncan, Vail Company*, 116 Kearny Street. September 1-15, Mosias Drawings in black and white. September 15-29, Drawings by Helen Roquas.

*Gump Galleries*, 246 Post Street. September 1-25, General Exhibition of Paintings and Prints. September 27-October 16, Paintings of Genre and Still Life, by the late Henry Alexander.

*Oakland Art Gallery*, Civic Auditorium, Oakland. August 29-September 26, Paintings by Clarence Hinkle, "Guest of Honor"; 1937 Annual Exhibition of Oil Paintings. Sculpture, by Brents Carlton, "Guest of Honor"; 1937 Annual Exhibition of Sculpture.

*Paul Elder Gallery*, 239 Post Street, September 4-25. Portraits of Dogs, by Betty Runnings. September 25-October 16, Drawings and Water-Colors, by Nicolai Het-rovo.

*San Francisco Museum of Art*, War Memorial, Civic Center. September 1 through October 3, Paintings, Drawings and Prints, by Paul Cézanne. September 1 through September 29, Work of Lyonel Feininger. September 5 through October 10, Contemporary German Painting. Through September 19, San Francisco Art Association Exhibition of Drawings and Prints. September 1 through October 3, Harriet Levy Collection of Modern French Painting.

*Willard E. Worden Gallery*, 312 Stockton Street. All of September, Registered Etchings of Audubon Prints and Gould Bird Prints from England.

## REFERENCE READING

*Cézanne*. By Ambroise Vollard. (Crown Publications, New York.)

\**Cézanne: a Study of His Development*. By Roger Fry. (Hogarth Press, London, 1927.)

\**Paul Cézanne*. By Gerstle Mack. (Alfred A. Knopf, New York, 1935.)

\**Cézanne*. By Julius Meier-Graefe. (Charles Scribner's Sons, New York, 1927.)

\**Paul Cézanne*. By Eugenio D'Ors. (E. Weyhe, New York, 1936.)

\**Cézanne: son art—son oeuvre*. By Lionello Venturi. (Paul Rosenberg, Paris, 1936.)

\*Books in this list marked with an asterisk are to be found in the library of the San Francisco Museum of Art.

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Mr. Ray Boynton has been appointed chairman of the committee to handle the Art Association Members' Room at the San Francisco Museum of Art. He succeeds Mr. Julius Pommer, retired. A questionnaire to artist members, pertaining to their desire to exhibit in one-man or group shows, will soon be in the mails.

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The Exchange Show between the artists of Japan and San Francisco, as suggested to the Artists' Council by Edward Terada and Noda, has been postponed due to the difficulty of handling such a show under present unsettled conditions.

† † †

The wage scale and classification of artists in relation to public work was discussed at the last meeting of artist members of the Art Association. Mr. Ben Cunningham's report was read and the problem referred to the executive committee of the Council for further study.